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VIBRANT, GROUNDBREAKING *FIBER: SCULPTURE 1960–PRESENT* OPENS IN FEBRUARY

EXHIBITION TRACES FOUR DECADES OF FIBER-BASED ART

“Splendid, viscerally engaging... [a] groundbreaking exhibition.”—Boston Globe

Columbus, OH—January 22, 2015—
This winter, the Wexner Center presents [*Fiber: Sculpture 1960–present*](#), the first exhibition in four decades to examine the development and diversity of fiber-based work in contemporary art. The survey, which features works by 33 artists whose boundary-breaking pieces explore abstraction, materiality, and the blurred lines between art and craft, is on view **February 7–April 12, 2015**.

Says Wexner Center Director Sherri Geldin, “This stunning exhibition

provides an immersive exploration of bold fiber-based works that range from the intimate to the monumental. Most importantly, *Fiber* rightfully positions the seemingly limitless potential of fiber art within and among the most compelling mediums over 60-plus years of contemporary art history.”

“Contemporary fiber art has a history of being set apart from—and by implication beneath—painting and sculpture. It’s been decades since the last major museum show devoted to it, but even a quick tour of *Fiber: Sculpture 1960–Present*...tells us what we’ve been missing,” says the *New York Times*’s Holland Cotter.

The exhibition revels in the diversity not only of fiber itself, but its application and potential for use in a range of scales. Viewers will encounter such immersive works as Sheila Hicks’s *Banisteriopsis II* (1965–66/2010), an amorphous yellow wool-and-linen freestanding sculpture whose shape-shifting form exploits the flexibility of the medium to create a work with infinite installation possibilities. A haunting large-scale mixed-media work, Haegue Yang’s *Floating Knowledge and Growing Craft—Silent Architecture Under Construction* (2013) appears as a



Above, left: Sheila Hicks, *Pillar of Inquiry/Supple Column*, 2013–14 (E.2013.0469); Installation view; Whitney Biennial 2014, Whitney Museum of American Art, New York; Collection of the artist; courtesy of Sikkema Jenkins & Co., New York; Photograph by Bill Orcutt; © Sheila Hicks

Above, right: Faith Wilding, *Crocheted Environment*, 1972/1995; Woolworth’s Sweetheart acrylic yarn and sisal rope; 108 x 108 x 108 in.; The Institute of Contemporary Art/Boston; Gift of the artist; Photo by Charles Mayer

floating island strewn with long-forgotten mementoes. The work incorporates the sounds of radio programs and podcasts Yang listened to while creating the work—an auditory element that creates a poignant tension between public and private, past and present.

The exhibition also includes works by early innovators, such as the Ohio-born Lenore Tawney, and by notable contemporary artists such as Alexandre da Cunha, Ernesto Neto, and Yang, each of which trace the evolution of fiber-based artwork as artists and curators have engaged with—and boldly abandoned—the historical confines of fiber-based art, when works were historically gendered feminine, carrying connotations of intimacy and domesticity. These characteristics relegated fiber compositions to the realm of craft, far away from the world of fine art.

Fiber: Sculpture 1960–present traces the evolution of fiber-based artwork as artists and curators have engaged with and boldly abandoned these historical confines. Ultimately the exhibition affirms the limitless potential for conceptual and material exploration in contemporary fiber art—firmly situating fiber composition within the broad framework of art-making in the 20th and 21st centuries.

Fiber was curated by curated by Jenelle Porter, Mannion Family Senior Curator, and organized by the Institute of Contemporary Art, Boston where it made its debut in October 2014; this is the first stop on a tour that also includes a stop at the Des Moines Art Center in Iowa May 8–August 2, 2015

EXHIBITION-RELATED EVENTS

A **free exhibition preview** will be held on **Friday, February 6, 6–9 pm**. Guests are encouraged to RSVP at <http://www.wexarts.org/rsvp> or by emailing rsvp@wexarts.org. Featured *Fiber* artists [Anne Wilson and Josh Faught](#) will visit for a **free artist’s talk** on **Thursday, February 26, at 4:30 pm** to discuss their work and the student-mentor relationship. On **Sunday, March 1, noon–5 pm**, [Super Sunday: FiberFull](#) will feature free gallery tours and interactive experiences for all ages. **Walk-in tours**, free with gallery admission, are scheduled for **4 pm Thursday, February 19, and Thursday, February 26**.

VISITOR INFORMATION

Fiber: Sculpture 1960–present will be on view **February 7–April 12, 2015** at the Wexner Center for the Arts, 1871 N. High St. (at 15th Ave.) on the campus of The Ohio State University in Columbus. Gallery hours are 11 am–6 pm Tuesday, Wednesday, and Sunday, and 11 am–8 pm Thursday–Saturday. Galleries are closed Mondays. Admission is \$8; free for Wexner Center members, college students, and visitors 18 and under; free Thursdays from 4 to 8 pm and the first Sunday of the month. Also on view is [Hassan Hajjaj: My Rock Stars Experimental, Volume 1](#).

More info on bus routes, parking, and other visitor information:
<http://wexarts.org/visit/location-and-directions> or (614) 292-3535.

EXHIBITION SUPPORT

Fiber: Sculpture 1960–present is organized by the **Institute of Contemporary Art/Boston** and curated by Jenelle Porter, Mannion Family Senior Curator.

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Additional support is provided by the National Endowment for the Arts; The Coby Foundation, Ltd.; Kate and Chuck Brizius; Robert and Jane Burke; Paul and Catherine Bittenwieser; Karen and Brian Conway; Bridgitt and Bruce Evans; Jim and Audrey Foster; Allison and Edward Johnson; Barbara Lee; Tristin and Martin Mannion; Mark and Marie Schwartz; and Anonymous.

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Media contacts: Erik Pepple, epepple@wexarts.org or (614) 292-9840, or Jennifer Wray, jwray@wexarts.org or (614) 247-6241.